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ABSTRACT

The journal articles included in this bibliography of materials on music instruction in two-year colleges were identified in "Current Index to Journals in Education," "Education Index," "Music Educators Journal: Cumulative Index 1914-1987," and "Music Index." Nearly 90% of the articles discovered were available for review through the library holdings of Michigan State University. Each of the 55 citations, listed alphabetically by the author's last name, features the author's name, title of the article, title and volume of the journal, date of the journal, page citations, and a brief abstract of the article. Topics include the role of the community college in music appreciation, the place of music courses in a community college, challenges faced by community colleges in teaching music, the recruiting and organizing of a marching band, music history and appreciation courses, the importance of expanding the junior college music curriculum, the role of the community college in training musicians, the dilemma of funding fine arts education in the face of financial difficulties, profiles of the types of students served by community college music programs, music courses as terminal courses, and suggestions for designing music programs. (MAB)

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AN ANNOTATED BIBLIOGRAPHY OF JOURNAL ARTICLES RELATED TO MUSIC IN THE COMMUNITY-JUNIOR COLLEGE

Gregory V. Benson

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Individual Research in Higher Education

Submitted to Dr. Marvin Grandstaff

Department of Educational Administration

Michigan State University

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PREFACE

The intent of this project was to compile a virtually exhaustive annotated bibliography of journal articles related to music in the community-junior college. The process of identifying sources was facilitated by computer/manual searches of Current Index to Journals in Education, Education Index, Music Educators Journal: Cumulative Index 1914-1987, and Music Index. Nearly 90 percent of the articles discovered were available for review through the library holdings of Michigan State University and are listed in this paper.

In the course of completing this project, additional material on community-junior college music was located through computer searches of Dissertation Abstracts and Resources in Education. These sources were not included in this bibliography because (1) given limitations of time and expense, it was not deemed practical to secure copies of all dissertations for review, and (2) to do so would have merely duplicated citations and abstracts already provided by the computer searches.

AN ANNOTATED BIBLIOGRAPHY OF JOURNAL ARTICLES RELATED TO MUSIC IN THE COMMUNITY-JUNIOR COLLEGE

Albright, Penny. "Agents of Culture in Rural Arizona." Community, Technical, and Junior College Journal 56 (December 1985-January 1986): 20-23.

Residents of rural Arizona are exposed to music, dance, and theater through the Art in Arizona Towns Project. The program is sponsored by the Arizona Commission on the Arts, with nine community colleges providing stability and coordination at the local level. Performing groups visit small towns to conduct residencies consisting of lectures, classes, and workshops culminating in a public performance. Colleges have contributed by providing personnel, facilities, publicity, audiences, local contacts, and matching funds. Local schools, businesses, chambers of commerce, and arts groups have also supported the project. Overall, community colleges have become proficient at drawing together federal, state, and local resources to meet community arts needs.

Armstrong, Charles. "From Beatles to Bach & Back." Community and Junior College Journal 45 (December 1974-January 1975): 18-19.

Music appreciation at Columbia State Community College encompasses a range of styles from medieval to rock. In addition to classroom activities, each student undertakes two special projects. These have included interviews, surveys, films, and research reports. The teacher asks students to share new recordings with her so that she may stay abreast of current musical trends. In turn, the class seems more open to western art music when they sense their instructor is receptive to popular music. Both teacher and students grow as new worlds of music are revealed to them.

Bader, Yvette. "A Union Goes to College." College Music Symposium 20 (Spring 1980): 120-125.

A program initiated by Kingsborough Community College and Local 802 of the American Federation of Musicians enables professional musicians to expand their training and income potential by earning a degree in music. Union members who successfully complete prescribed auditions and examinations are admitted to a bachelor's degree program administered jointly by Kingsborough and Hunter College. Those who do not qualify are allowed to pursue an associate's degree and may transfer to the B.A. program based on improved auditions and test scores. The consensus among the musician-students is that college study has broadened their skill and knowledge both in and out of music. Attending college and earning a degree is an idea which will likely spread to other labor groups.

Bader, Yvette. "Music and the Community College Student." College Music Symposium 14 (Fall 1974): 71-75.

The notion that music majors enter college prepared to undertake a rigorous program of study has changed somewhat. Schools are also attracting students who are underprepared and/or unaware of the economic realities of a career in music. Kingsborough Community College reflects this trend in the students it draws from disadvantaged, urban backgrounds. Nonetheless, the aim of the music department is to maintain high standards so that it may fairly serve those who meet them. The department also considers community service to be an important part of its mission, with a wide range of concerts and classes offered to the public.

Bakkegard, B. K. "Music in the Junior College." Junior College Journal 23 (October 1952): 87-90.

Community colleges serve students who will pursue further college study, others who will not attend school beyond junior college, and the general public. Studies show that junior college music departments are expensive to administer and that a disproportionate share of the money is spent on transfer programs. It would be better to give greater attention to terminal students and the general public. [illegible] ee steps: (1) ascertain available musical resources in the community; (2) determine the musical needs of the community; and (3) offer a program which utilizes available resources to meet existing needs.

Barbe, Charles M. "Music at Maunaolu." Junior College Journal 32 (January 1962): 276-279.

Two challenges which confront Maunaolu College are a disparity in the academic preparation of incoming freshmen and the different language backgrounds of its students. These obstacles are countered by low student-teacher ratios and the effect of music as a common meeting ground for diverse students. While most students possess weak musical backgrounds, more than half become involved in some aspect of the music program. Music courses are mostly elective and performance ensembles successfully draw on the folk idioms and culture of Hawaii and the Pacific. The article concludes with a listing of the Maunaolu music curriculum.

Belford, Marvin L. "An Investigation and Analysis of the Public Junior College Music Curriculum with Emphasis on the Problems of the Transfer Music Major." Journal of Research in Music Education 18 (Winter 1970): 407-413.

This study examined music transfer programs offered by public junior colleges during 1965-66. Survey responses were solicited from 210 junior colleges. In addition, 135 public colleges and universities were asked to evaluate junior college music based on the performance of music transfer students. It was found that while junior college music curricula seem to be well-constructed, transfer students do not meet the standards set by senior college music departments. Senior college music heads repeatedly identified applied music as an area of weakness for transfer students. Junior college music heads prioritized department objectives as follows--general education courses, preprofessional training, avocational music, and professional programs. Senior college music heads recommended that transfer students complete the following courses in junior college--music fundamentals, music appreciation or literature, harmony I and II, sightsinging, ear training, keyboard harmony, class voice and piano, and applied music. Junior colleges need to build cooperative relationships and articulate their curricula with those of senior colleges so that students will be able to transfer smoothly and complete a degree in music.

Bullock, William J. "Student Attitude and Musical Response." Journal of Aesthetic Education 9 (October 1975): 109-111.

Junior college courses in music appreciation have long been criticized as ineffective, often considered too difficult or irrelevant for the students they are intended to reach. Students tend to develop negative attitudes toward serious music as they progress through school. However, most music appreciation courses focus on content rather than on fostering positive attitudes. While altering attitudes may be an important aim, little is known about how to achieve this in music. There also needs to be more research on how to measure music attitudes. For a student to "successfully" complete a general music course, some affinity to the subject should be developed. It seems that current courses fail to equate student attitude with appreciative musical response.

Cohen, Arthur M., and Florence B. Brawer. "Trends in the Fine and Performing Arts." Community, Technical, and Junior College Journal 59 (June-July 1989): 35-40.

A 1987 study sought to gather information about community college fine arts programs. It was found that music courses account for 43% of total community college arts enrollments. Music is taught in more than 80% of colleges and, in most cases, students may earn an associate's degree. Program purposes include transfer education, general education, aesthetic appreciation, career preparation, and avocational pursuits. Key policy issues: (1) Should arts study be a requirement for graduation? and (2) Should state funding formulas reimburse colleges for credit hours generated by adults who repeatedly enroll in arts courses for personal enrichment? Areas for further study: (1) the college's role in promoting the arts outside the curriculum; (2) the role of the arts in general education; and (3) the role of the college in providing professional career training and the resultant conflict between offering a rigorous program for majors while meeting the general education needs of non-majors.

Curtis, Louis Woodson. "Junior College Music for General and Special Students." Yearbook of the Music Educators National Conference (1938): 141-155.

Music courses at Los Angeles Junior College serve students who are music specialists, as well as general students. Lower-division music transfer courses parallel those taught at the University of California

at Los Angeles. Courses for the general student attempt to foster a lifelong appreciation of music. General students may also study applied music and perform in college ensembles. The opening part of the article is followed by a transcribed account of a panel discussion on junior college music held at the 1938 biennial convention of the Music Educators National Conference.

Daniels, Neil M. "The Junior College Music Curriculum: Some of the Problems and Suggested Solutions [Part I]." Music Educators Journal 32 (January-February 1946): 27-28, 44.

Noting a general lack of research on junior college music, the author draws on personal experience to identify problems related to the curriculum and suggest possible solutions. The purposes of the junior college music department are to provide two years of university-accredited study, vocational training, opportunities for general students, a "trial major," and remedial work. Courses may be grouped under the categories of theory, history and appreciation, applied music, and education. Three theory courses considered to be essential are elementary, intermediate, and advanced musicianship. Depending on the needs of students at a given institution, other theory offerings might include keyboard harmony, counterpoint, arranging and orchestration, and independent study (e.g., form, analysis, composition). This discussion of the junior college music curriculum is continued in the March 1946 issue of Music Educators Journal.

Daniels, Neil M. "The Junior College Music Curriculum: Some of the Problems and Suggested Solutions [Part II]." Music Educators Journal 32 (March 1946): 54, 56, 79-81.

This article continues a discussion of the junior college music curriculum begun in the January-February 1946 issue of Music Educators Journal. For many students, a course from the appreciation-history area will be their only exposure to music in college. Music appreciation should be designed as a one-semester course for general students. Attempts have been made to introduce music and other realms of art through fine arts appreciation courses. History of music may be offered as a survey course open to all or as one specifying some prerequisite. In the area of applied music, it is important to implement a program which places student needs over the wishes of opportunistic school officials and community groups. In order to serve vocational and preprofessional students, the junior college should, at a minimum, offer beginning

and advanced instruction in voice and some common instruments, chamber orchestra, small ensembles, and chorus. Depending on local conditions, it may be feasible to organize a community chorus or band. In conclusion, three sample junior college music curricula are presented, each varying according to college enrollment, faculty size, and program objectives.

Egbert, Jr., L. E. "Choral Music in a Kentucky Junior College." Choral Journal 7 (May-June 1967): 18.

This article tells of the beginning of choral music at Lees Junior College. Among the obstacles initially encountered were poor facilities, scheduling problems, and lack of interest. Two performing groups, the Madrigal Singers and College Chorus, were formed. Courses in music theory, voice, public school music, and music appreciation were also offered. Although students generally possessed weak musical backgrounds, the author did not see this as an impossible barrier to making progress. Careful listening and a variety of literature were stressed in rehearsals. Having become somewhat established, the choral music program has been successful in building interest and developing fundamental skills in students.

Farley, Floella P. "Music for All at Cottey College." Junior College Journal (February 1940): 321-324.

Consistent with its belief that good music benefits all students, Cottey College has developed a music program which comes in regular contact with every girl. The curriculum includes rudiments of music, dictation and ear training, harmony, and music literature. These courses accommodate students specializing in music, as well as those interested in music as an avocation. Other activities include vesper services, coffeehouses, radio broadcasts, recitals, and trips to hear performances by professional artists. Music for all is a reality, not merely an ideal, at Cottey College.

Fleury, Robert M. "Recruiting and Organizing an Effective Junior College Marching Band." School Musician 32 (October 1960): 36, 69.

The author draws on his experience as director of the Pasadena City College Band (official band of the Tournament of Roses) to write this article. Among the problems inherent in organizing a junior college music group are rapid turnover, scheduling conflicts, student commuting, and diverse levels of talent. Successful strategies used at Pasadena: (1) attainment of the

associate's degree is urged so that students will be retained over four semesters; (2) no special provisions are made for students who commute or hold jobs; (3) there is a student staff, a program of incentives and recognition, and a band manual; (4) a reasonable performance policy has been adopted; (5) social activities are planned to promote morale and spirit; and (6) music is carefully selected.

Friedlander, Jack. "Music History and Appreciation in the Two-Year College Curriculum." Journal of Research in Music Education 27 (Spring 1979): 29-34.

A study of two-year college humanities curriculums reviewed Spring 1975 and Spring 1977 class schedules and enrollment totals from 178 institutions. Music appreciation courses were categorized as introduction/survey, jazz, and special topics. Although overall college enrollments increased 7.4% from Spring 1975 to Spring 1977, music enrollments decreased 9.5%. Among the aforementioned categories, introduction/survey course enrollments dropped 11.9%, while jazz and special topics enrollments rose 5.1% and 9.2%, respectively. In Spring 1977, introduction/survey courses were offered at 68% of the schools, jazz at 6.2%, and special topics at 8.4%. Only 1.2% of total college enrollments were in music history or appreciation. Of those students taking music appreciation, 90.4% chose an introduction/survey course, 3.8% enrolled in jazz, and 5.8% studied a special topic. The range of music appreciation classes offered at more than 90% of two-year colleges was shown to be very limited. Unless a greater variety of courses is offered, particularly for occupational students, enrollments will likely continue to decline. Conclusions: (1) most two-year colleges offer a music history or appreciation course; (2) few students enroll in these courses; and (3) most courses are intended for transfer students.

Galitz, Shirley. "Why I Am Enrolled in a Terminal Curriculum--Music: A Symposium By Students of Illinois Junior Colleges." Junior College Journal 11 (May 1941): 564-565.

In this article (one in a set representing various subject areas), a music student gives her reasons for attending North Park College rather than a conservatory or university. Being a self-proclaimed "average student" and not a "musical genius," the student felt that a junior college offered a greater chance for interaction with faculty. It would be possible to become involved in a wider range of music performance

activities. A strong academic background in non-music subjects could be gained. Junior college tuition was lower than that of a conservatory or university. Opportunities for religious and social interaction also impacted on her decision to attend North Park. In the end, the student felt that the college had provided a strong foundation upon which a career in music could be built.

Gilliland, Esther Goetz, ed. "Junior College Music." Junior College 13 (1942-43): 47-48, 110-112, 166-167, 216-217, 307-308, 353-354, 403.

A series of seven columns on junior college music appears in volume 13 of Junior College Journal. Among the topics covered are a ten-point music program, music in wartime, terminal music courses, music for morale, and various news items. Contributions are made by junior college faculty from across the country.

Goetz, Esther. "Junior College Music." Yearbook of the Music Educators National Conference (1939-40): 388-391.

The objectives of Chicago Junior College include meeting the general, transfer, pre-professional, and semi-professional education needs of students. Music courses designed to meet the general education objective include a fine arts survey, a humanities survey, music fundamentals, and performance ensembles. For those who seek pre-professional training, there are courses in theory, history, and school music methods. Advanced theory, class piano, conducting, and ensembles are included in the pre-professional curriculum, and are also offered to those who seek semi-professional training for commercial music positions. Recommendations: (1) that MENC establish a junior college committee; (2) that MENC conduct a junior college music survey; (3) that a report be submitted to the National Education Association; and (4) that MENC establish minimum musical standards for college entrance.

Goetz, Esther. "Music in the Junior College." Junior College Journal 10 (December 1939): 211-213.

This is a condensed version of the preceding article by Ms. Goetz (Yearbook of the MENC, 1939-40, pp. 388-391).

Goetz, Esther. "Music in the Junior College Today." Yearbook of the Music Educators National Conference (1939-40): 392-394.

Although junior colleges were first organized as preparatory schools for senior colleges, the present situation is quite different. Given that two-thirds of all junior college graduates do not continue in school, terminal programs assume greater importance. Three fundamental principles: (1) the junior college is a community institution obligated to meet local needs; (2) the junior college marks the end of formal education for a growing number of young people, so curricula need to develop economic, social, civic, and personal competence; and (3) terminal education includes general education to help students prepare for a fuller life, as well as semi-professional and vocational education to help them gain economic independence. A review of junior college music offerings shows that most schools favor students specializing in music over general education students. The author asks, "Frankly, now, is your junior college fulfilling its objectives to the majority of students or is it ignoring them for a favored few?" The article concludes with a list of problems and recommendations related to music in the junior college.

Haddick, Robert D. "Junior Colleges Must Expand." School Musician 37 (November 1965): 54-55, 57.

Community colleges have undergone tremendous growth due to increases in population, greater demands for education, overcrowding at four-year institutions, and rising costs associated with attending college. As enrollments climb, special attention must be given to expanding the curriculum. The music department at Wilson Junior College offers a wide range of courses and ensembles. Great importance is placed on performance, with equal emphasis given to instrumental and choral groups. Course offerings include theory, keyboard, ear training, history, conducting, arranging, composition, and others. While students may gain the background necessary for transfer to a four-year school, most do not pursue that option. Terminal students who attend community colleges do so for various reasons which will lead them to experience richer lives.

Hill, Harold P. "The Music Appreciation Dilemma." Junior College Journal 31 (March 1961): 378-380.

Music is a form of artistic expression which is not necessarily representational of everyday objects and experiences, thereby making it a potentially difficult subject to grasp. It is also known that most music appreciation courses are taught in a chronological fashion. As a result, students are required to make a dual leap--one into the unfamiliar world of music and another back in time to the 12th or 13th century. The burden this places on students and teachers may be relieved if the historical approach is abandoned. A logical starting point might be the program music of the 19th century. Such works would be both accessible to students and rich in universal musical qualities. Another concern is that courses have emphasized technical knowledge over appreciation. While it is important for students to comprehend the vocabulary of music, it is possible to gain qualitative understanding without delving deeply into quantitative aspects. The "music appreciation dilemma" will not be completely solved by simply replacing traditional quantitative and historical teaching approaches. However, the changes in method proposed here will serve to support the primary educational objective of fostering an appreciation of music in students.

Hoeglund, Howard A. "An Administrator's View of the Junior College Music Program." Music Educators Journal 40 (September-October 1953): 38-39.

Community colleges are in a position to shape and sustain local music traditions. However, this will not happen if programs cater primarily to music transfer students. Greater attention needs to be given to programs for terminal students. College-sponsored community bands, orchestras, and choirs are natural outgrowths of such an orientation, providing opportunities for many who would otherwise abandon music after high school for lack of a performance outlet. The author concludes by discussing how to establish and maintain cooperative relationships with key musicians in the community.

Howell, Julia. "Junior College Training in Musicianship." Yearbook of the Music Educators National Conference (1937): 212-213.

For junior college music students, there are two basic degree options--terminal and transfer. The author proceeds to discuss the first two years of music study at any higher education institution. The

freshman and sophomore years are generally devoted to beginning theory, history, applied music, and ensembles; accordingly, advanced courses are delayed until the junior and senior years. How desirable it would be if the first two years could be made richer. Stronger high school training, coupled with college placement tests, would enable qualified music students to forego beginning-level courses and proceed directly to upper-division study, thereby making the total college experience more rewarding and meaningful.

Kaplan, Max. "Beethoven or a Bottle of Beer?" Junior College Journal 13 (April 1943): 373-375.

As the demand for scientific and technical training increases during wartime, college departments in the social sciences and the arts are pressed to justify their existence. Music is bolstered in this struggle by the fundamental assertion that "a Beethoven background lifts and elevates the public more than a bottle of beer." However, the music program must stand on more than esoteric philosophy. It must demonstrate its worth by contributing to civic life in meaningful ways. Music departments should first gather details about their communities--population data, industries, churches, libraries, key leaders, and musical resources. Faculty and students must then assume active leadership in furthering community music beyond merely presenting concerts. This has led students at Pueblo Junior College to become involved in working with mental patients, organizing and conducting a small church orchestra, and preparing bulletins for the local symphony orchestra. While the war has not notably affected curricula, it has caused greater attention to be focused on the community service activities of college music departments.

Kaplan, Max. "Music for Community or Catalogue?" Junior College Journal 16 (September 1945): 24-26.

As World War II comes to an end, people around the world are evaluating the past and contemplating the future. A retrospective look at junior college music reveals that most programs have been patterned after those found in universities. This may change, however, if the junior college moves during the postwar years to distinguish itself from the university by adopting community service as its main calling. It should be remembered that each situation is unique, so ready-made curricula will not suffice. Junior college music departments will need to look inward and to their communities for opportunities and solutions, not to some university catalogue.

Kaplan, Max. "Problems of Junior College Music." Junior College Journal 12 (November 1941): 160-161.

The Pueblo Junior College music department serves three groups of students: (1) those who will transfer to four-year colleges as music majors; (2) those who hope to eventually transfer, but will initially teach in rural schools under temporary certification; and (3) the majority who participate in music for credit, fun, and enrichment. Given this variety, the department is challenged to produce an academic program which meets the needs and interests of all students, as well as achieve an acceptable level of quality in its performance ensembles. In academic courses, it is important that instructors be able to combine thoroughness (for transfer students), practicality (for students who will teach immediately), and broadness (for general students) in their teaching. Regarding quality in performance, it is proposed that junior colleges abandon large groups and, instead, emphasize chamber ensembles. This approach will help develop musicianship in students, as well as eliminate competition and comparisons with larger, more established bands, orchestras, and choirs at nearby universities and high schools.

Kintzer, Frederick C. "A Survey of Music In the Junior College." Music Journal 13 (March 1955): 17, 73-75.

While junior colleges continue to emphasize preprofessional training, contributions are also being made in terms of community service. Community needs and resources must be studied before programs can be established. In a survey conducted by Centralia Junior College, business and professional people, educators, alumni, and students were asked questions regarding the power of music to enrich lives, the place of music in one's college education, and ways for junior college music to serve the community. The respondents felt that music should be a part of daily living, that it should be part of the junior college's general education curriculum, and that the junior college plays an important role in promoting music in the community. Having gathered local opinions, the college is in a position to intelligently plan further changes in its music curriculum to better serve the community.

Kintzer, Frederick C. "The General Student and Junior College Music." Junior College Journal 23 (February 1953): 310-327.

An important aspect of the community college has been the role it has played in promoting general education. Three reviews of college music curricula made since 1930 reported that programs have largely ignored the general student. However, a 1952 catalog survey of junior college music curricula reveals that some institutions are making advances in this area. Registrars or music directors were asked to submit college catalogs and indicate whether music courses were primarily vocational or general in nature. Performance ensembles are typically listed as open to non-majors. Applied music is described as vocational by some instructors, while others see it as available to all students. Music appreciation is offered to general students on most campuses. Music history is usually intended for vocational students. Music theory/fundamentals is open to general students at some colleges. The author continues to describe special courses for general students offered by community colleges from across the country. Overall, junior college music opportunities for the general student are expanding. However, in striving to achieve a balance between general and specialized music courses, departments must guard against diminishing offerings for the talented student.

Kromminga, Louis U. "The Challenge of the Junior College Music Program to the Administrator." Junior College Journal 29 (January 1959): 264-267.

The junior college exists to provide both general and specialized education. General education encompasses knowledge which should be shared by all people, while specialized education refers to preparatory and vocational education. The author proceeds to review literature related to junior college music from 1945 to 1957 in order to identify common themes: (1) the curriculum must be re-evaluated to meet the needs of terminal and transfer students, as well as the community; (2) ensemble participation should be stressed, involving the community when possible; (3) the junior college plays an appropriate role in preparing music students for four-year specialized training; and (4) music should be enjoyed mainly through active participation.

Kulpa, John E. "Half of Them Gone Again? Recruiting Instrumentalists in the Community College." Music Educators Journal 57 (May 71): 53.

Recruiting instrumentalists is a considerable challenge to the two-year college music director. Hypothetically, at least 50% of an ensemble's members must be replaced each year. Factors affecting student participation: (1) students hoping to transfer must attain a required GPA, thereby limiting the time which may be devoted to a music group; (2) many students hold part-time jobs; and (3) students who commute are generally not available to participate in activities scheduled outside of class. Recruiting strategies: (1) build a spirit of pride in music organizations; (2) develop contacts with the college admissions office in order to identify students with music backgrounds; (3) contact possible recruits through letters and telephone calls; (4) communicate through student government, school news media, classes, and registration; and (5) establish ties with music directors and students at area high schools.

Kulpa, John E. "Music Between the Bars." Music Journal 31 (November 1973): 28.

The author, a faculty member at Mercer Community College, was initially apprehensive upon learning he had been assigned to teach a music appreciation course to inmates at Trenton State Prison. What he found was a group of 22 men who proved to be eager and thoughtful students. The class especially enjoyed viewing films and listening to recordings, a response likely triggered by the low level of visual and auditory stimuli present in their prison environment. Teacher-student relationships developed to a point where some inmates felt comfortable discussing personal problems with their instructor. In the end, the students had come to know something about basic music textures and forms, and the teacher's original fears had changed to positive feelings.

Lien, Ingyr Marie. "Music at Green Mountain College." Junior College Journal (November 1940): 143-146.

Aspects of music, literature, visual arts, and history have been integrated through collaborative teaching endeavors at Green Mountain College. Linking these disciplines is a process of showing where parallel features exist, not one of trying to fuse vastly different elements. For example, a discussion of European history might explain how music of a given era reflected social, cultural, religious, and economic

trends of the time. Some of the topics have related music to literature and drama (e.g., Romantic Poetry and the German Lied, Gilbert and Sullivan, Realism in Literature and Music). Music has also been used in smaller ways in other courses, such as listening and singing sessions in a foreign language class. While instructors feel they are still experimenting, they believe relating music to other subjects will help students enjoy a fuller life.

Lounsberry, John L. "Terminal Courses--Occupational and Semiprofessional Curricula in Junior College." Yearbook of the Music Educators National Conference (1939-40): 395-400.

The junior college has developed as an institution noted for its sensitivity to social conditions. Two current conditions: (1) America is a great consumer of music; and (2) there are many opportunities for employment in the production of music. While the junior college is not suited to train people in all aspects of music production, it is able to prepare students for specific occupations in music. These include (1) performing in instrumental or vocal ensembles for radio, screen, or concert, (2) teaching privately, (3) accompanying, and (4) playing with and arranging for dance bands. In order to train students for such work, most schools offer courses in music history/appreciation, harmony, counterpoint, arranging, conducting, and techniques of concert and radio work. In addition, it is recommended that colleges establish employment bureaus to identify work markets and assist in placing students. Finally, it is important to consider terminal courses intended to cultivate music appreciation and consumption in the general college student. The junior college music program should be organized so that every student comes in contact with it, even if only as a listener or member of a large singing group.

Love, Edna Barr. "Music and Art as Junior College Completion Courses." California Journal of Secondary Education 11 (November 1936): 423-425.

The author distinguishes completion courses from terminal courses by expressing the belief that "completion" implies achievement and fulfillment while "terminal" connotes abruptness and finality. The completion course goes beyond mere imparting of information, employing more creative methods to help students learn and grow. Music and art are, by nature, well-suited to this kind of teaching approach. Classes in music and art may be categorized as theory,

appreciation, and applied. Theoretical courses help students acquire technical skill, appreciation classes present works of art or music, and applied study develops individual skill. Completion course aims may also be realized through group activities, such as performance ensembles in music or stagecraft in art.

Martensen, Thelma. "A Suggestive Music Program for Texas Junior Colleges." Yearbook of the Music Educators National Conference (1939-40): 402-409.

In order to maintain a proper music program, junior college administrators need to secure capable faculty, provide adequate equipment, uphold high standards, and see that music activities are consistent with junior college aims. A survey of 19 Texas junior colleges showed the training of music faculty to be fair, with 62 teachers holding a total of 52 degrees. Four of eight senior college music department heads polled felt that junior college music faculty needed more thorough preparation. Nine of 19 junior colleges considered their equipment to be inadequate. Standards for students need to be set by faculty and supported by the administration in order to prevent slackness on the part of students or teachers. Music programs should reflect traditional junior college purposes of preparation for further study, training for an occupation, general education, and community service. Eighteen of 19 junior colleges reported that their courses were transferrable to senior colleges. Conversely, several senior institutions stated that junior college music transfers were not always prepared to undertake advanced work (theory and applied music were identified as major areas of weakness). It may be concluded that standards for the first two years of study need to be jointly established by junior and senior college music departments. From a general education standpoint, the junior college plays an important role in cultivating consumers of music. While every age has produced music specialists and performers, the general public has never been drawn in large measure to hear symphonies, operas, and other serious programs. Hopefully, junior colleges will strive to raise the nation's musical consciousness by introducing all students to fine music.

Mason, Retha Jane. "Designing Music Programs for Junior Colleges." Music Educators Journal 54 (April 1968): 89-94.

In an effort to serve an increasing number of college-bound students, junior colleges offer transfer curricula, adult education and community services, occupational and vocational programs, preparatory studies, and general studies. A notable feature of the junior college is its "open door" admissions policy. It remains for the college, through testing and counseling, to match students to appropriate programs. In designing transfer curricula, junior colleges are not in a position to dictate program requirements; rather, they must coordinate planning with four-year institutions. In music, the greatest challenges lie in meeting the applied music needs of majors and planning the general education component of the associate's degree. The music department can serve other students through programs in preparatory studies, general cultural studies, commercial music, and church music. Overall, junior college music faculty need to be imaginative in developing programs which are responsive to the needs of all students.

Mason, Retha Jane. "Music in the Junior College." Music Educators Journal 53 (October 1966): 54-55.

This article is one in a set of brief reports on the 1966 biennial convention of the Music Educators National Conference. Significant trends: (1) two- and four-year colleges need to cooperate in developing curricula; (2) junior college applied music offerings are being strengthened through the utilization of private instructors; (3) four-year institutions are becoming aware of the junior college's role in offering both transfer and terminal programs; and (4) state and national music educators associations need to help junior colleges establish channels of communication amongst themselves and with four-year schools.

Miller, J. C., and Stella S. Meyer. "Musical Talent at the Junior College Level." Junior College Journal 3 (November 1932): 90-93.

The reported decline in interest in music courses at private junior colleges for women requires an active and analytical response. As part of an extensive student testing program at Christian College, scores on the Seashore music tests were correlated with results from general intelligence and mathematics aptitude tests. In addition, test scores of the ten most musical and ten least musical students (chosen

subjectively by the music faculty) were compared to those of the general student body. The study showed a slight degree of correlation between musical ability and general intelligence, and a somewhat higher relationship between ability in music and mathematics. The ten most musical students scored significantly higher than average on the Seashore tests, but were not significantly better in terms of general intelligence. The ten least musical students received very low scores on the Seashore tests, but were only slightly below average in the general intelligence category. On the basis of their strong performance on the Seashore tests, some students were interviewed and encouraged to enroll in music courses. Because the tests were not considered infallible, students with poor Seashore scores were not necessarily discouraged from music study.

"Music in the Community College--Education and Service." College Music Symposium 12 (Fall 1972): 134-138.

This article provides a synopsis of a panel discussion on music in community colleges. The session chair, Otto Mielenz of Chabot College, opened by hailing public two-year colleges as institutions highly responsive to the communities they serve. Next, Vahe Aslanian of Hartnell College presented a paper entitled "The Music Program in the Community Colleges of California," which provided some historical background on community colleges and the role of music in them. The educational aims of music were identified as transfer programs, terminal/vocational programs, general education programs, and community services programs, with the transfer program seen as the most important function of most departments. Others on the panel included Meyer Cahn of San Francisco State College, speaking on new responsibilities of the teacher, and Royal Stanton of De Anza College, speaking on community services programs.

Raney, Carolyn. "The Community College and the Educational Assistant." College Music Symposium 12 (Fall 1972): 14-19.

In response to a need for elementary music instructors in the Staten Island public schools, the education and music departments at Staten Island Community College instituted a program to train college students as educational assistants. Students who participated in the program were predominantly women with children, caring and capable, but poorly educated. A methods course in K-4 music sought to overcome the students' general lack of education and musical

knowledge by presenting material much as it would eventually be taught to school children. The prospective educational assistants also observed certified teachers in non-music subjects. In conclusion, the author asserts that the educational assistants, by virtue of their personal qualities and newly-acquired knowledge, were in a position to positively affect young students through music.

Reiss, Muriel. "The Place of the Junior College in Training Musicians." Music Educators Journal 36 (January 1950): 20-21.

Prospective college students must make a fundamental choice related to the issue of liberal education vs. career-oriented education. In the case at hand, does the talented music student choose the broad offerings of a liberal arts college, or opt instead for the specialized training available in a professional music school? The author advances the idea that the solution to this dilemma may lie in the public junior college. Work completed in the junior college would be terminal in the sense that it would fulfill a student's liberal education needs, and pre-professional in that it would provide basic preparation for entrance into music school.

Reynolds, James A. "Junior College Music Programs." Junior College Journal 31 (September 1960): 1-2.

Approximately 600 junior colleges will operate during 1960-61, with those schools enrolling 15-30% of their full-time students in some kind of music class. These activities generally focus around performance ensembles, as well as courses in theory and applied music. The question is raised whether the remaining majority of students is being ignored by the junior college music program. While faculty express concern over this possibility, they also realize that reputations are linked to the success they achieve with music majors and performers. The non-performer/non-major will likely continue to go unserved until the value system changes to recognize those teachers who act to help general students broaden their musical tastes.

Schwejda, Russell A. "Music is Not a 'Frill.'" Junior College Journal 24 (February 1954): 367-370.

Although once considered a frill, music has come to be recognized for its social and moral value, and has assumed an important place in education. The small community college, however, faces a difficult challenge

in developing its music due to a lack of talented or interested students. The creation of a singing organization is proposed as one way to initiate a viable music program in such an institution. This approach was used at Casper Junior College, a school enrolling nearly 300 students, where an initial call for singers yielded only 20 responses. Given the small turnout and meager ability of the group, it was of primary importance to build and sustain an interest in singing among the students. Once membership and interest stabilized, musical excellence emerged as the main goal of most participants. The choir eventually grew to include approximately 100 students, as well as adults from the community. More important, however, is the fact that many came to know and enjoy music in their lives.

Stanton, Royal. "'Community-Services' Music in California's Community Colleges." College Music Symposium 12 (Fall 1972): 60-65.

California community colleges, under provisions of the state education code, are called upon to sponsor non-academic activities for the benefit of the local citizenry. The article highlights community-services music programs in three community college districts--Foothill, El Camino, and Cabrillo. Four types of programming: (1) professional--performances by professional artists; (2) community-sponsored--community programs which flourish in a college setting; (3) in-house performance organizations--community bands, orchestras, and choirs sponsored by the college; and (4) instructional and student-activity--bands, orchestras, and choirs which are part of the college's instructional program.

Stillwell, Ron. "Jazz at the Community College." School Musician 51 (December 1979): 30-31.

Accompanying the rapid growth of two-year colleges in the United States has been the emergence of the comprehensive community college, an institution offering a wider range of curricula and special courses than its predecessor, the junior college. The expanded role of the community college encompasses serving the needs of local citizens, in addition to offering traditional transfer programs. As music departments respond to this call, the area of jazz has proven to be "one of the hottest items going." At the Meramec campus of St. Louis Community College, two large jazz ensembles exist, one for college students and the other for adults. The student group is called the "dues" band and is developmental in nature. The adult group,

known as the "kicks" band, rehearses in the evening and is comprised of experienced local players. The jazz program at Meramec also involves interested players in small combos, improvisation, and jazz theory.

Swartz, Jack. "Civic Music Life and the Community College." Junior College Journal 20 (April 1950): 471-472.

The author is critical of the general lack of leadership shown by junior colleges in furthering community music programs. While college-sponsored concerts by college ensembles and professional artists contribute to the cultural life of the community, they do not provide local residents with an outlet for active participation in music. It is suggested that community choirs, bands, and orchestras be organized to fill this void. Community college music educators must come to have an understanding of the importance of music in the community and their role in promoting it.

Talley, Howard. "The Relation of the Junior College to the University." Yearbook of the Music Educators National Conference (1938): 140-141.

While the primary aims of the university are research and professional education, it is the role of the junior college to provide general education and pre-professional/occupational training. Difficulties arise in devising junior college curricula which mesh with the varying standards of different universities. Knowledge and skills to be expected in one who has completed a junior college music program: (1) knowledge of standard literature, acquired through performance, listening, and analysis; (2) skills needed to take melodic dictation, sightsing, harmonize at the keyboard, write two-part counterpoint and four-part chorales, and identify classical and early romantic forms; and (3) knowledge of music history and style periods.

Viggiano, F. Anthony. "A New Look at the Junior College Music Program." Junior College Journal 26 (November 1955): 159-163.

Junior college music teachers and administrators need to be aware of the main purposes which shape their institutions--terminal, preparatory, community, and adult education. Depending on geographic location, different schools may emphasize different functions. The author proceeds to discuss changes in junior college music offerings over a 12-year period, as reflected by surveys conducted in 1942 and 1954. Overall, course offerings rose 26% and some interesting

course titles emerged (e.g., music in American culture, music in family living). More important than survey statistics, however, are course content, materials, and methods of presentation. One must ask if existing courses serve the aspiring music professional, as well as the general college student. The curriculum should be constantly evaluated so that it is responsive to societal changes.

Vitale, John C. "Community Music Programs: A Cultural Contribution." Community and Junior College Journal 45 (March 1975): 21-23.

Community-cultural involvement may be viewed as a fundamental part of the mission of community colleges. As a first step to enhancing local cultural life, the college must establish ties with existing community groups. Next, a study should be made to identify unfulfilled community interests. New programs can then be undertaken by the community college and local organizations. A number of schools have become involved in community music programs. Del Mar College has formed a chamber orchestra, symphonic orchestra, chorale, and chamber choir. Foothill Junior College sponsors three ensembles and provides facilities for other groups. Cabrillo College hosts an annual festival featuring concerts by professional musicians. Lakeland Community College supports a civic orchestra and chorus. Three operational modes: (1) the college provides rehearsal and concert facilities; (2) the performing group becomes autonomous after being initially organized by the college; and (3) the college arranges for ensembles to present on-campus concerts. By providing facilities, forming groups, and initiating programs, institutions can develop community relations and expose students to good music.

Watkins, Gladys M. "A Quarter's Worth of Music." American Music Teacher 31 (January 1982): 20.

Community college music faculty are likely to encounter amateurs from various walks of life who wish to learn in a relaxed atmosphere. These people are important because they often constitute a large part of the program's enrollment, they may serve as strong recruiters for the college, and they are in a position to support the arts through concert attendance, contributions, and purchases. In advising the novice, faculty should recommend some kind of basic course which, in ten weeks (i.e., a "quarter"), will introduce the student to a variety of musical experiences. Such choices might include fundamentals of music, music theory, basic musicianship, or class instruction in

piano, voice, or guitar. The outcome of this initial exposure is important because the positive or negative impact of the experience will heavily influence whether a student continues or terminates his/her study of music.

White, Charles H. "Music Philosophies, Faculties, and Curriculums." Junior College Journal 37 (April 1967): 20-21.

A study of junior college music curriculums reviewed catalogs to examine course offerings and faculty size. It was hypothesized that private schools would reflect a "rationalist" philosophy (i.e., liberal arts program, extracurricular or academic music, small faculty), while public schools would follow an "instrumentalist" philosophy (i.e., wider range of courses, diverse music program, larger faculty). While rationalist and instrumentalist philosophies were expressed in private and public college catalogs, these respective orientations were not reflected in music curriculums and faculty size. Except for band, music courses were offered in the same proportion by private and public colleges, and faculty sizes were virtually identical. Controlling factors: (1) transfer functions force junior colleges into similar molds; (2) financial limitations; (3) small numbers of music students; (4) simplicity of administration; (5) utility for public entertainment; and (6) continuation of high school patterns. The typical junior college music faculty was projected as a two-person staff consisting of a choir-voice-keyboard teacher and an instrumental-history-theory teacher.

Whitehill, Charles D. "Music Ensembles in Small Junior Colleges." Junior College Journal 39 (September 1968): 11-13.

Small junior colleges hoping to sustain music ensembles typically face a lack of students, facilities, qualified instructors, funds, and traditions. Problems from the instructor's viewpoint: (1) gaining administrative and faculty support; (2) recruiting personnel; (3) scheduling rehearsals; (4) attaining uniformity in instrumentation, equipment, and individual skill; and (5) whether to grant academic credit. The benefits of small instrumental groups can be illustrated by emphasizing quality performance over marching, "one on a part" playing, relatively low costs, contributions to cultural life, and student gains. In order to offset normal yearly turnover of 50-75%, it is important to develop mutually beneficial relationships with area high school music programs.

Scholarships may be offered in order to establish a nucleus of talented performers. Many junior college ensembles are limited to one or two rehearsals per week. Accordingly, rehearsals must be well-planned, friendly, and efficient. If a balanced instrumentation does not exist, the instructor may need to edit parts or call on community or high school musicians. It is important to carefully choose music which matches a group's strengths and weaknesses. Finally, granting academic credit can be justified if quality literature is played well and if students are introduced to basic elements of music.

Wolfram, Victor. "Music in the Junior College." Junior College Journal 28 (December 1957): 216-219.

A well-balanced junior college music program consists of community functions, a curriculum for professional training, and a program of avocational study. For those students who aspire to music careers, the junior college is uniquely suited to provide a period of social, emotional, and academic transition. Junior college music programs must uphold standards equal to those found in a large university or conservatory, and must counsel those students who are not suited to careers in music. It is also important for amateurs to be trained as knowledgeable listeners. In addition, learning to make music will enable the amateur to share some of what the professional artist experiences. The junior college, given its emphasis on general education, bears a responsibility and is in a position to help amateurs enrich their lives through music.